



Indian Legend.

Tempest.

Ode on the Queen's Birthday.

Commemorative ode.

Madrigal to Edipus.

" in King Arthur.

R832552



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THE
INDIAN
QUEEN



OVERTURE.

Vio. 1.

Vio. 2.

Viola.

Bassi

6 6 b 6 4/2 6 b 4/2 6 b 6 7 6

b 5/4 3 b7 6 4/2 6 7 b3 6

6 4/2 6 7 b 5/3 b7 7 6 b 6 b b

Soft Music.

A Boy and Girl sleeping.

This musical score is for a piece titled "A Boy and Girl sleeping," categorized as "Soft Music." It is a two-part setting, indicated by the number "2" in the top left corner. The score is written for four staves, organized into four systems of two staves each. The first two staves of each system are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by a gentle, flowing melody with many eighth and sixteenth notes, creating a soft and peaceful atmosphere. Fingerings are indicated by numbers 1-5 below the notes. The score concludes with a final cadence in the fourth system.

6 5 6 5
4 4

6 7 6 9 8 7 6 6 5 5 4 3 7 6 7 6 6 5

7 6 6 5 6 7 6 5 6 7 6 4 7 6 9 8 6 5 6 5

9 8 6 5 6 5 6 6 6 7 7 5 4 6 6 6 7 6 5

Handwritten musical score for "The Bird Song" by Robert Schumann, Op. 10, No. 1. The score is in G major, 4/4 time, and consists of 16 measures. It features a treble and bass staff with a grand staff arrangement. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings, dynamics, and a repeat sign at the end.

Vio:1.
eTrombe

Loud;

Vio:2

Viola

Bafsi

6 4 3 6

A musical score for a piece titled "The Boy Wakes." The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 3/4 time, as indicated by the common time signature and the number of beats per measure. The melody is primarily in the treble staves, with the bass staves providing a simple harmonic accompaniment. The piece concludes with a double bar line. Below the staves, there are some handwritten notes and numbers, including "6 5 6 7 6", "6", "7 5 6 7 6", "6", "6 5", "5 3", and "7", which appear to be fingering or performance instructions. The title "the Boy wakes." is written at the bottom right of the page.

PROLOGUE

Boy

Wake wake

wake = = Que=vi= = ra wake = = = our soft = = = = = rest must cease

wake wake wake = = Que=

=vi= = ra wake = = = our soft = = = = = rest must cease & fly = = = = to =

=gether and fly = = = = = together with our Country's Peace

No more no more no more no more no more no more no

more no more no = = = no more must we fleep must we fleep under plan = = = tain

shade which neither Heat could pierce nor cold invade where bounteous Nature never never

Fingerings: Treble (4, 6, 2, 6, 7, 5, 4, 6, 6), Bass (2, 6, 7, 5, 4, 6, 6)

never never never never felt decay and op' = = ning Buds and op' = = ning Buds drive

Fingerings: Treble (2, 6, 6, 6, 5, 4, 2, 6, 8), Bass (2, 6, 7, 6, 6, 4, 3)

= = = = fal = = = = = = = = ling Fruits a-way way.

Fingerings: Treble (7, 6, 7, 6, 7, 6, 6, 4, 4, 3), Bass (7, 6, 7, 6, 7, 6, 6, 4, 4, 3)

Dal Segno

Flutes

Girl

Why

Fingerings: Treble (6, 6, 6, 6, 6, 6, 6, 6, 6, 6), Bass (6, 6, 6, 6, 6, 6, 6, 6, 6, 6)

why why should Men quarrel why why should Men quarrel here where

Fingerings: Treble (6, 5, b7, 6, 6, 6, 6, 6, 6, 6), Bass (6, 5, b7, 6, 6, 6, 6, 6, 6, 6)

all all all where all = = = = = possels as much as they can hope for

6 b6- 6 6 5- 6 6 4 4 b6 5 6 6 4 6 6 #

by succ=cess none none can have most none can have most where

6 4 # 6 5- 5 4 # 5 6 - 6 7 5 6 7 5 6

Nature is = = fo kind as to exceed as to ex=ceed = = = = Man's

7 5 6 4 3 6 6 7 7 6 7 7 6 6 b7 6

use tho' not his mind why why why should Men quarrel why

6 7 b7 6 6 5 - - b6 6 6 6 6 6 - b7 7 5 6 4

why should Men quarrel here where all all all where all = = = = pos=

= fefs as much as they can hope for from suc= cefs as much as they can hope for from suc=

= = = cefs = = = as much as they can hope as much as they can hope for from suc=

= cefs.

Figured bass notation: 6, 6, 5, b6, 6, b6, 6, 4, 6, b6, 6, 6, b, 5, 4, b

Boy

By ancient Prophecies we have we have = = = = been told our Land shall be sub=

5 $\flat 4$ 2 5 3 6

= du'd by one more old By ancient Prophecies we have we have been told our Land shall be sub=

$\flat 4$ 5 5 $\flat 4$ 2 5 3 6 5 3

= du'd by one more old and fee fee fee fee fee fee fee fee fee fee fee fee fee that Worlds=

6 4 6 5 6 4 6 6 6 6 8 6

Girl

If these be they we welcome welcome

= = that Worlds already hi = = ther hi = = ther come.

6 7 6 7 4 3 6 6 5 2 6 3 6

then our Doom we welcome welcome welcome welcome welcome then our

we welcome welcome then our Doom we welcome welcome then our

6 # 6 7 6 6 4 6 5 6 6 6 4 5 3

Doom welcome welcome welcome welcome welcome then our Doom welcome

Doom welcome welcome welcome welcome welcome then our Doom welcome

6 5 6 6 4 5 #

welcome welcome welcome welcome then our Doom, welcome welcome welcome then our Doom, Their looks are

fuch, that mer = cy flows = = = = = from thence, more

gen = tle gen = = tle than our na = = tive In = nocence. In = nocence. By

their pro = tec = tion let us let us let us beg to live, they came not here to

con = = quer but for = give; by their pro = tec = tion let us let us let us beg to

live they came not here to con = = quer, but for = give they came not

here to con = = quer, but for = give.

1st

1st

Volti, Duet

2^d If fo if fo your goodnefs may your pow'r = = = = = ex = prefs
 = = give If

fo if fo your goodnefs may your pow'r = = = = = = = = = exprefs
 if fo if

fo your goodnefs may your pow'r = = = = = = = = = = = ex =
 if fo if fo your goodnefs may your pow'r = = = = = = = ex =

=prefs and we fhall judge both beft and we fhall judge both beft by our = =
 =prefs and we fhall judge both beft and we fhall judge fhall judge both beft by

= = = = = = = = = = = fuc = cefs if fo if .8. cefs.
 our = = = = = = = = = = = fuc = cefs .8. cefs.
 1 2

Repeat the Trumpet Air on Page 3.

Variation, in the Orpheus Britannicus.

If so, your goodnefs may your pow'r = = = = = exprefs: if

If so, your

4
2 6
5

fo, your goodnefs may your pow'r = = = = = exprefs: if

goodnefs may your pow'r = = = = = exprefs:

6 7 #6

fo, your goodnefs may your pow'r = = = = =

if fo, your goodnefs may your pow'r = = = = =

7

= = your pow'r exprefs: and we fhall judge both beft, & we fhall judge and we fhall

= = your pow'r exprefs: and we fhall judge both beft, and we fhall judge both beft, and

6 5 6 5 5 6 4

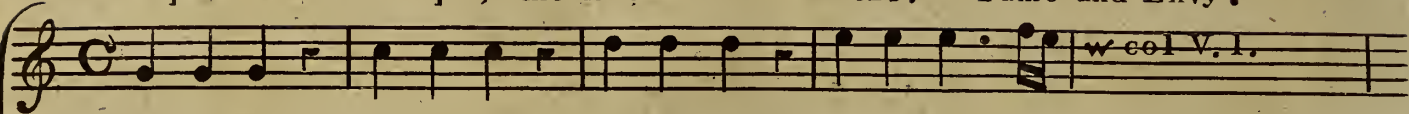
judge both beft, both beft, by our = = = = = fuc = cefs.

we fhall judge both both beft, by our = = = = = fuc = cefs.

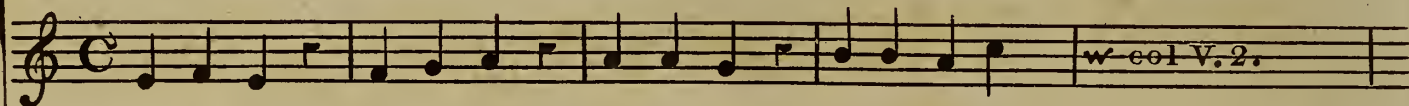
6 6 6 6 6 6 7 7 5 4 3

In the third Act.

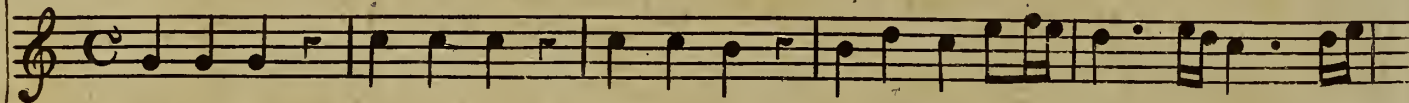
Zempoalla in Triumph; the Ynca &c. Prisoners: Fame and Envy.

Tromba e
Oboe 1.

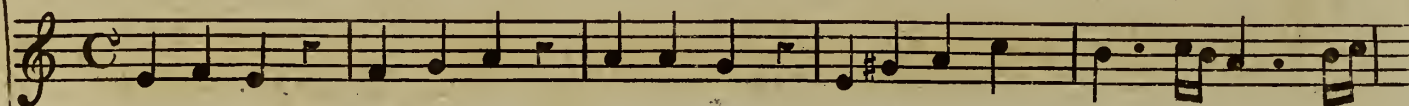
Oboe 2.



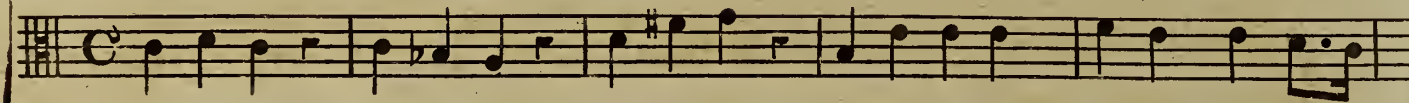
Vio: 1.



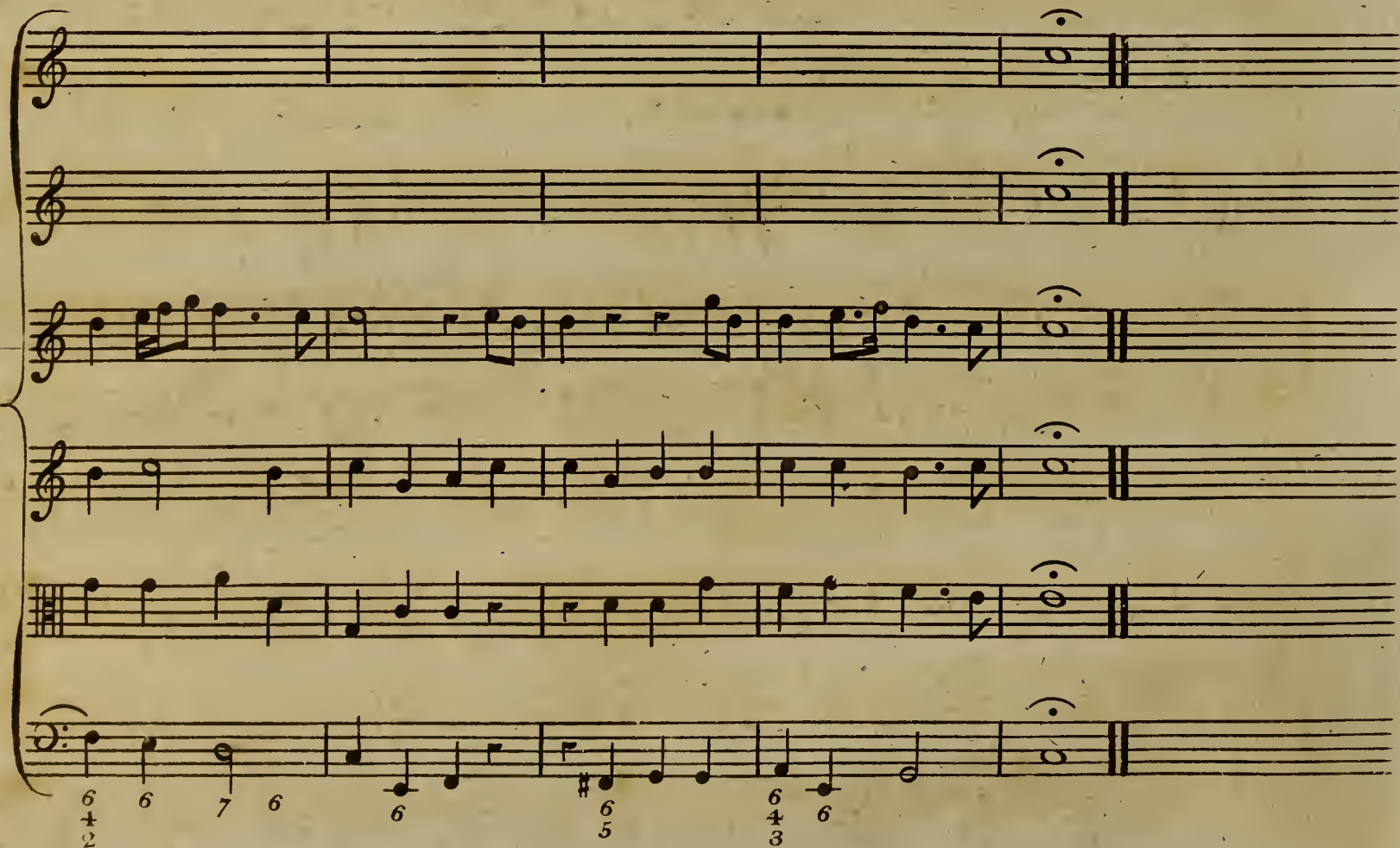
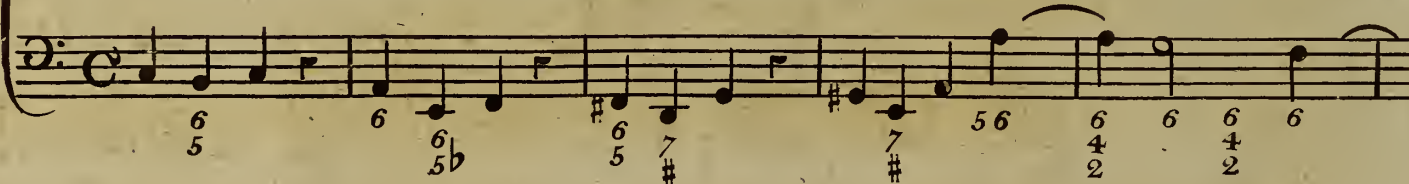
Vio: 2.



Viola



Bafsi



Canzona

This page contains a handwritten musical score for a piece titled "Canzona". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, a common time signature (C), and numerous triplets indicated by a '3' in a circle. The music is written in a style characteristic of 17th or 18th-century manuscript notation. The first system is labeled "Canzona" at the beginning. The second system also has the word "Canzona" written above it. The score concludes with a key signature change to one flat (B-flat) and a final double bar line.

This page contains a handwritten musical score on ten staves. The notation includes various note values, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. Fingerings are indicated by numbers 1-5 below the notes. There are several trills and slurs throughout the piece. The piece concludes with a double bar line on the tenth staff. The paper is aged and shows some staining.

Vio: 1.

Vio: 2.

Viola

Bafsi

6 7 8 # 6 6 4/2 7 # 6 6 #

Handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in G major (one sharp) and 3/4 time. The notation includes various note values, rests, and accidentals. Below the staves, there is a line of figured bass notation, which includes numbers and sharps, indicating the harmonic structure for the basso continuo.

Handwritten musical score for the song "The Rose Tree". The score is written on four staves, grouped by a large brace on the left. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The melody is written on the first staff, and the accompaniment is written on the second, third, and fourth staves. The piece concludes with a double bar line and repeat dots.

Allegro

Tr: e
Ob: 1
Ob: 2
Vio: 1
Vio: 2
Viola
Bafsi

This page contains three systems of musical notation, each consisting of five staves. The notation is handwritten and includes various musical symbols such as notes, rests, and fingerings.

System 1: The first system consists of five staves. The bottom staff (bass clef) includes fingerings: 6, 6, 6, 6, 7, 7, 6, 5, 6. The notation is complex, with many sixteenth and thirty-second notes.

System 2: The second system also consists of five staves. The top staff has the marking "col V. 1." and the second staff has "col V. 2." The bottom staff includes fingerings: 6, 6, 6.

System 3: The third system consists of five staves. The bottom staff includes fingerings: 7, 9, 8, 7, 5. The notation is complex, with many sixteenth and thirty-second notes.

Fame

Alto
I come to fing great Zem = = = = = po = al = la's Story Whose

part

6 6 7 6 7

beauteous fight fo charming bright outshines the luf = tre of Glo = ry whose

3 4 6 4 3

beauteous fight fo charming bright outshines the luf = tre of Glo = ry.

6 7

Chorus

Tromba e
Vio:eOb:1

Vio:eOb:2

Viola

Soprano

Cont:Alto

Tenor

Bafs

Violon.C

Tymp.

We come to fing great Zem = = = = = po = al = la's Story

We come to fing great Zem = = = = = po = al = la's Story

We come to fing great Zem = = = = = po = al = la's Story

We come to fing great Zem = = = = = po = al = la's Story

6 6 7 6 7

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

3 4 6 4 3

beauteous fight so charming bright outshines the lustre of Glo=ry.

beauteous fight so charming bright outshines the lustre of Glo=ry.

beauteous fight so charming bright outshines the lustre of Glo=ry.

beauteous fight so charming bright outshines the lustre of Glo=ry.

6 5 6 4 3

Vio:1

Vio:2

Envy

Bafsi

Solo

What flatt'ring noise is this, at

hifs, hifs, hifs,

hifs, tutti S. hifs, T. S. hifs, S.

which my Snakes all hifs, what flatt'ring noise is this, at which my Snakes all hifs, what flatt'ring noise is

hifs, what flatt'ring noise is this?

hifs, what flatt'ring noise is this?

T. this, what flatt'ring noise is this? I hate I hate to see, I hate I hate to see, fond Tongues ad =

= vance high as the Gods the flaves of chance, What flatt'ring noise is this, at which my Snakes all
 # 6 6 5 6 4 4 # 6 6 6 6 5 6 7

hifs? hifs, hifs, hifs what flatt'ring noise is
 hifs? hifs, hifs, hifs what flatt'ring noise is
 T. S. T. S. T. S. T. S.
 hifs? what flatt'ring noise is this, at which my Snakes all hifs, what flatt'ring noise is this, what flatt'ring noise is
 5 6 6 5 5 6 4 5 6 6 4

this, what flatt'ring noise is this, what flatt'ring flatt'ring noise what flatt'ring noise is this?
 this, what flatt'ring noise is this, what flatt'ring flatt'ring noise what flatt'ring noise is this?
 this, is this, is this, what flatt'ring noise is this?
 6 4 4 6 4

Fame

Scornd Envy her's nothing, her's nothing that thou, that thou canst blast; Her

glo = = = ries, her glo = = = ries are too bright to be = = o'er = cast = = = her

glo = = = ries, her glo = = = ries are too bright = = = to be o'er = cast.

V:1.

V:2.

Envy

Bafsi

I fly from the place where flat = te = ry reigns, I fly from the place where

flat = te = ry reigns; See fee, fee fee those mighty mighty things that be -

= fore, such slaves like Gods did a=dore, contemn'd contemn'd and un=pi=tied in

5 4 3 7 6 5 6 4 b7 b7 6 b7

chains = =. I fly from the place where flat=te=ry

6 4 5 3 6 4 b7 6 6 6

reigus, I fly from the place where flat=te=ry reigus, I fly from the place where

6 4 6 7 6 6 6 4 6

flat=te=ry reigus; I hate I hate to see, I hate I hate to see fond Tongues ad=

6 4 6 6 # 6 5

= vance high as the Gods the flaves of chance, What flatt'ring noise is this, at which my Snakes all
 # — 6 6 5 — 6 4 4 # 6 4 6 6 4 b5 b7

hifs? hifs, hifs, hifs what flatt'ring noise is
 hifs? hifs, hifs, S. hifs what flatt'ring noise is
 T. S. hifs? what flatt'ring noise is this, at which my Snakes all hifs, what flatt'ring noise is this, what flatt'ring noise is
 5 — 6 6 6 5 5 6 4 5 6 4 6 6 4 4

this, what flatt'ring noise is this, what flatt'ring flatt'ring noise what flatt'ring noise is this?
 this, what flatt'ring noise is this, what flatt'ring flatt'ring noise what flatt'ring noise is this?
 this, is this, is this, what flatt'ring noise is this?
 8 4 4 6 4 4

Fame

Be-gone be-gone be-gone curf'd Fiends of hell fink down fink down where
 noifome vapours dwell: Be- dwell While I while I her tri-
 umphs found, while I while I her tri-
 umphs found, to fill to fill the Univerfe a-round, while a-round.

Vio: 1 e
Trombe

Chorus

Vio: 2

Viola

Bafsi

Tymp:

5 4 6 4 3 6 5 7 6 5 3

Fame

Alto Part

I come to fing great Zem = = = = = po = al = la's Sto = ry Whofe

6 6 7 6 7

beauteous fight fo charming bright outshines the lus = tre of Glo = ry whofe

3 4/2 6 4 3

beauteous fight fo charming bright outshines the lus = tre of Glo = ry.

6/5 7

Chorus

Tromba e Vio:eOb:1

Vio:eOb:2

Viola

Soprano

Cont:Alto

Tenor

Bafs

Violon:c

Tymp.

We come to fing great Zem = = = = = po = al = la's Story

We come to fing great Zem = = = = = po = al = la's Story

We come to fing great Zem = = = = = po = al = la's Story

We come to fing great Zem = = = = = po = al = la's Story

6 6/5 6/4 3

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

3 4 6 4 3

beauteous fight so charming bright outshines the lustre of Glo=ry.

beauteous fight so charming bright outshines the lustre of Glo=ry.

beauteous fight so charming bright outshines the lustre of Glo=ry.

beauteous fight so charming bright outshines the lustre of Glo=ry.

beauteous fight so charming bright outshines the lustre of Glo=ry.

6 5 6 4 3

28 In the third Act. Zempoalla at the Cave of Ifmeron.

Ifmeron.

Ye twice ten hundred Deities, to whom to whom we daily sacrifice; Ye pow'rs, ye

pow'rs that dwell with fates be-low, And see what Men are doom'd to do, Where Elements in

dif = = = = cord dwell; Thou God of sleep a-rise = = = = and tell, tell,

great Zempoalla what strange strange fate, must on her dif = = mal dif = = mal Vision wait:

By the croaking of the Toad in their caves that make a -

- bode By the croaking of the Toad in their caves that make a -

= bode earthy dun earthy dun that pants = = = = = = = =
 # 6 6 # 7

= = = for breath with her swell'd = = = fides full full full = = = of

6 5 6 6 6 6 7 7 5 6 4 3

death By the crested Adder's pride by the crested Adder's

6 6 5 # 3 6 6 b

pride that along the cliffs do glide = = = = = By thy

vifage by thy vifage fierce = = = and black by the Death's head on thy
 back by the twift = = = = = ed Serpents plac'd for a
 girdle round = = = = = thy waift By the hearts of gold that deck thy
 breast thy shoulders and thy neck from thy fleep = = ing manfions rife &

open and open thy unwilling Eyes While bubbling springs their musick keep

while bubbling springs their musick keep, that used to lull thee used to lull thee

lull thee in thy sleep that used to lull thee lull thee lull thee

used to lull thee lull thee in thy sleep.

oe 1.

oe 2.

The God of sleep.

Hautb:

Tenor

Seek not to know what must not, what must not, must not be re = =

= = veal'd; Joys = = = on = ly flow = = = where fate is

6 5 - 6 5 - 6 6 7 6

most con = = ceal'd too bu = = fy Man too bu = fy Man would

6 4 3 5-6 3 3 3 #6 6 6 4 7 6 6

find his for = = rows more if fu - ture fortunes he = = = should know be =

7 6 6 7 6 # 6 5 7 6 7 6 6 5 4 #

= fore for by that knowledge for by that know = = ledge of = = = his def = ti = ny =

6 6 6 7 6 5 7

he would not he would not live at all = = but all = = ways die.

6 6 5 6 # 6 7 6 6 5 4 #

Enquire not then, who, who shall from bonds be freed, who 'tis shall wear a Crown,

who 'tis shall bleed shall bleed. All all must submit all must submit to their ap-

- point - - - ed doom; Fate and misfortune will too too quick quickly come

Let me no more no more, no more, with pow'r - - - ful charms be prest; I am forbid by

fate I am forbid by fate to tell to tell the rest. let me no more, rest.

Ah - - - ah - - - how happy are we are we are we ah ah how

Ah - - - ah - - - ah - - - how happy are we are we are we ah ah how

6 # 5 6 7 # 7 4 # 6 6 5 4 3 # 3

hap-py are we! yet we pi-ty we pi-ty we pity ten-der

hap-py are we! yet we pi-ty we pity ten-der

7 6 4 5 # 6 4 # 6 6 4 6 6 4 5 6 4 5 #

Souls, whom the Tyrant Love whom the Tyrant Love whom the Tyrant Love - con-

Souls, whom the Tyrant Love whom the Tyrant Love whom the Tyrant Love - con-

6 6 6 6 6 6 6 6

-trouls ah - - - ah - - - how happy are we from human passions from human

-trouls ah - - - ah - - - ah - - - how happy are we from human

6 # 5 6 7 # 7 4 # 6 6 6

pas- sions free.

pas- sions free.

6 4 7 # 6 4 7 # 6 4 #

The Treble and Tenor parts to be first sung as a Duet accomp^d by the Violon^c only.

Vio. 1. unis.

We the Spirits of the air that of human things take care out of pity now de-scend to forewarn what

Alto. V^a unis.

We the Spirits of the air that of human things take care out of pity now de-scend to forewarn what

Ten. Vio. 2. unis.

We the Spirits of the air that of human things take care out of pity now de-scend to forewarn what

We the Spirits of the air that of human things take care out of pity now de-scend to forewarn what

5 4 3 6 7 5 6 7 6 # 4 # 6 6 # 6 # 6

Duet Without Instruments

woes at-tend Greatness clog'd with scorn de-cays greatness clog'd with scorn de-cays with the

woes at-tend

Second Treble

Greatness clog'd with scorn de-cays with scorn de-cays

woes at-tend

woes at-tend

6 4

6

5

Repeat the Chorus. Duet without Instruments

flave no empire no no no no no empire stays

Cease to

with the flave no empire no no no no no empire stays

Cease to languish cease to

7 6 9 6 5 6 6 6 4 3

6 6 6

Repeat the Chorus.

languish then in vain since never never never never ne- - - ver to be lov'd a - gain

languish then in vain since never never never never ne- - - ver to be lov'd a - gain

6 4

5

#

6 4 # 4 #

6 4

5

6

5

6

5

9

8

5

6

#

6

7

#

:S:

I attempt from loves' sicknefs to fly - - - in vain, fince I am, my

:S:

felf my own fever, fince I am my felf my own fever and pain: No more now no

more now fond heart with pride no more fwell thou canft not raife forces thou canft not raife

:S:

forces enough to re - bel: I at - For love has more pow'r and lefs mer-cy than fate, to

:S:

make us feek ru-in to make us feek ru-in and love thofe that hate: I at - Da Capo.

:S:

They tell us that you mighty powers above make perfect your joys and your

blessings by love Ah why do you suffer ah why do you suffer the blessing that's

there to give a poor lover such sad torments here but tho' for my passion such grief I en-

dure my love shall like yours still be constant and pure

To suffer for him gives an ease to my pains
 There's joy in my grief and there's freedom in chains;
 If I were divine he could love me no more,
 And I in return my adorer adore;
 O let his dear life then, kind Gods, be your care,
 For I in your blessings have no other share.

Repeat the Chorus on Page 37.

Slow.

Slow.

While thus while thus we bow we bow before your shrine while

While thus while thus we bow we bow before your shrine while

While thus while thus we bow we bow before your shrine while

While thus while thus we bow we bow before your shrine while

thus we bow we bow before your shrine that ye may hear that ye may hear great

thus we bow we bow before your shrine that ye may hear that ye may hear great

thus we bow we bow before your shrine that ye may hear that ye may hear

thus we bow we bow before your shrine that ye may hear that ye may hear

Brisk

great pow'r's di-vine All living living things All living living things shall in shall

pow'r's great pow'r's di-vine All living living things All living living things shall in shall

great pow'r's di-vine All living living things All living living things shall in shall

great pow'r's di-vine All living living things All living living things shall in shall

9 8 7 6 7 6 6 6 6 5 6

Brisk

in your prai-fes join All join

in your prai-fes join All join

your prai-fes join All join

in your prai-fes join All join

6 7 4 3 1 2 6 b5 6 6 5 7 6

Brisk

Slow

You who at the Altar stand wait-ing for the dread command the fa-tal word

6 7 6 6 # 7

Instruments with the Voices.

Vio.1.unis.
All's pre - par'd.

Vio.2.unis.
All's pre - par'd.

Viola unis.
All's pre - par'd.

- shall soon be heard answer then, is all pre - par'd? All's pre - par'd. let all un -

- hallow'd souls be gone, before our sacred rites come on, take care that this is al - fo

Vio.1.unis.
All is done.

Viola unis.
All is done.

Vio.2.unis.
All is done.

done; All is done. now in procession walk along and then begin - - your so - lemn song

Slow

All dif-mal founds thus on these of-frings wait all

All difmal founds thus on these offrings wait thus on these offrings wait all difmal

All dif-mal founds thus on these of-frings wait all

All dif-mal founds thus on these of-frings wait all

b6 6 b5 b6 5 6 7 6 b 6

dif-mal founds thus thus on these offrings wait; your pow'r your pow'r

found's thus thus thus on these of-frings wait; your pow'r your pow'r

difmal founds thus thus on these of-frings wait; your pow'r your pow'r

dif-mal founds thus thus on these offrings wait; your pow'r your pow'r.

7 6 b b 7 b5 4 b

[illegible][illegible]

Slow

Slow

Slow

Slow 6

fates we learn - - - to know

there's nothing no

by such various fates we learn to know

there's nothing no.

- we learn - - - to know there's nothing no nothing to be trust- -ed.

learn - - - to know there's nothing no nothing

there's

nothing there's nothing no nothing to be trust- -ed here be- -low

nothing there's nothing to be trust- -ed here be- -low.

there's nothing to be trust- -ed trust- -ed here be- -low.

nothing no nothing to be trust- - - - -ed here be- -low.

6 5 6 6 5 b9 b9 8

9 8 7 5

INSTRUMENTAL MUSIC

Vio 1. *Air.*

Vio 2.

Viola.

Basso

Hornpipe

First system of music for the Hornpipe. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some triplets. Fingering numbers 5, 6, 7, and 6 are written above the notes in the third staff.

Second system of music for the Hornpipe, continuing from the first system. It consists of four staves in the same key signature and time signature. Fingering numbers 5, 6, 5, 6, 6, 5, 5, 6 are written above the notes in the third staff.

Air.

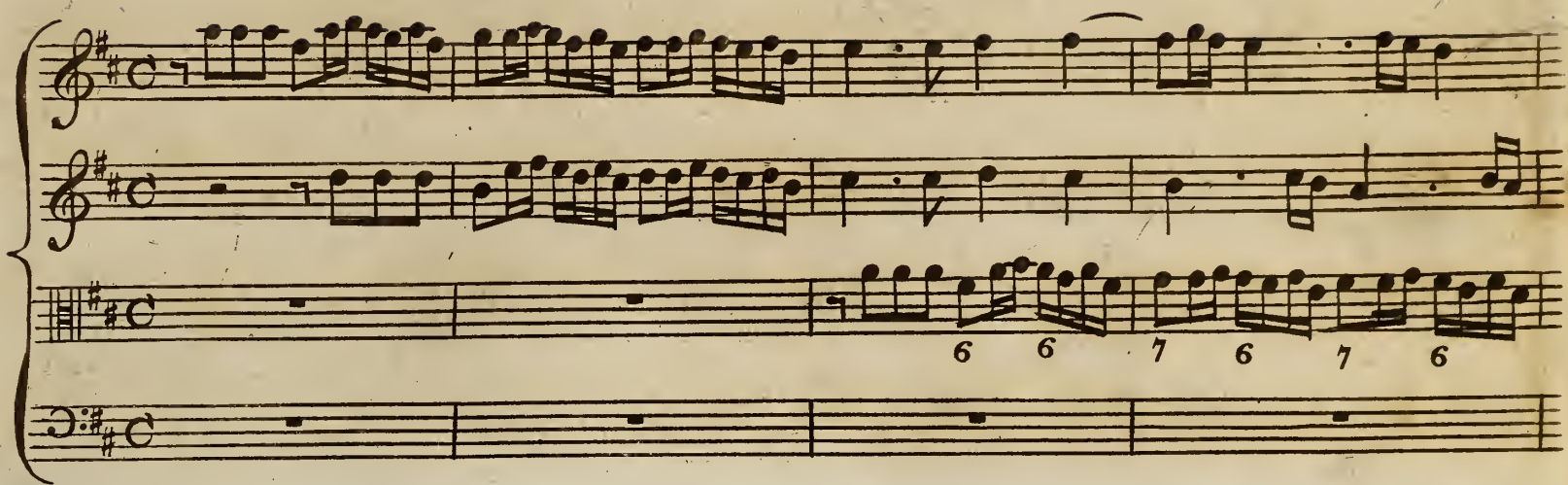
First system of music for the Air. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time (C) signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is more melodic and slower than the Hornpipe. Fingering numbers 6, 5, 7, 3, 6, 5, 6, 6 are written above the notes in the third staff. A first ending bracket is shown at the end of the first staff.

Second system of music for the Air, continuing from the first system. It consists of four staves in the same key signature and time signature. Fingering numbers 6, 5, 4, 6, 6, 6, 6, 5, 6, 7, 6, 6, 7 are written above the notes in the third staff. A second ending bracket is shown at the end of the first staff.

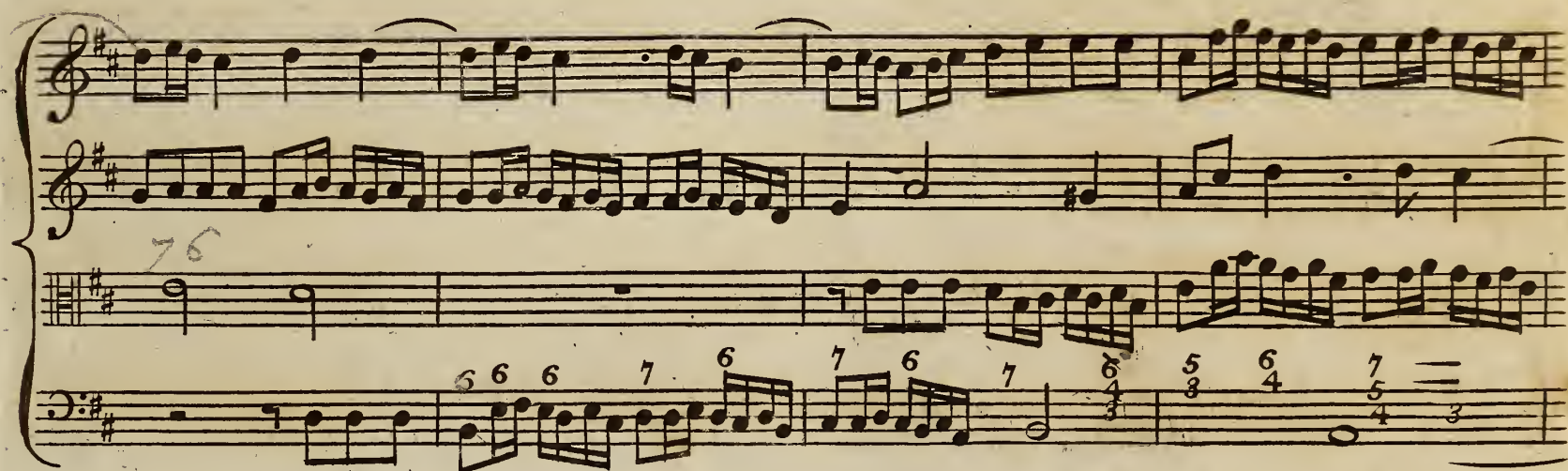
Hornpipe

43

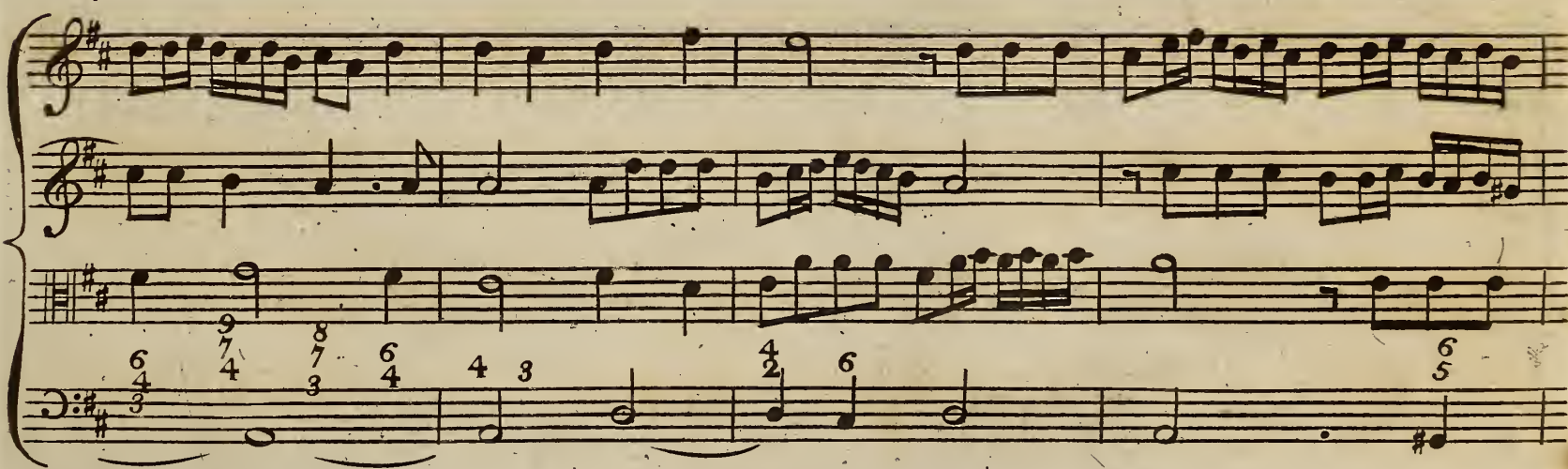
Handwritten musical score for "The Merry Widow" by Franz Lehár. The score is in G major (one sharp) and common time (C). It consists of 11 staves. The first four staves are grouped by a brace on the left. The notation includes various note values, rests, and fingerings. The piece concludes with a double bar line on the 11th staff.



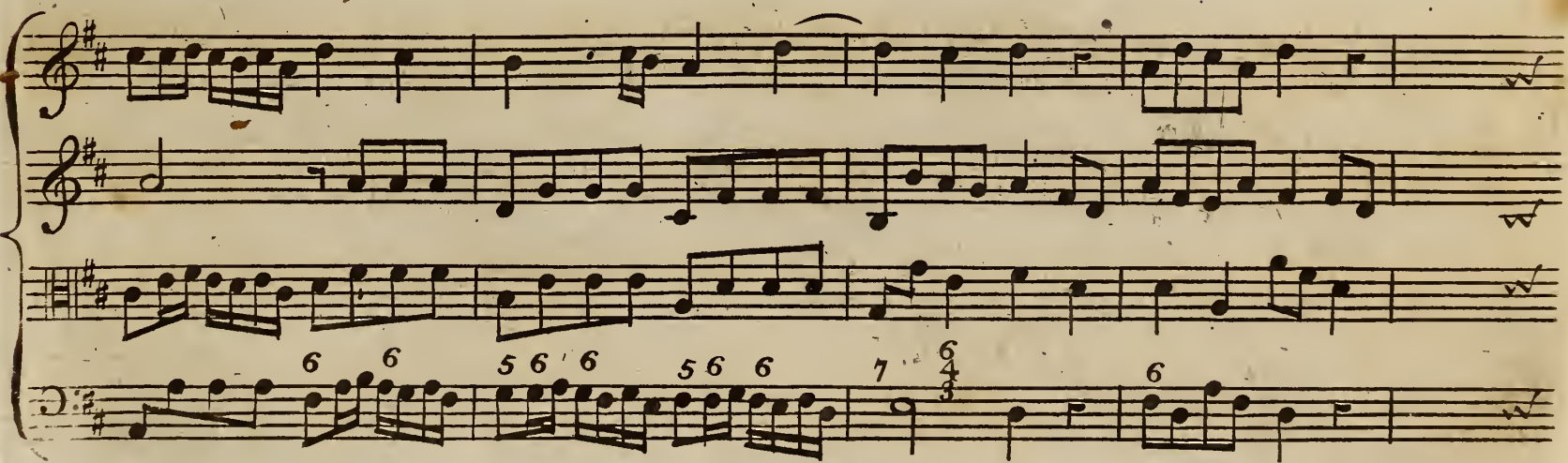
First system of musical notation, featuring a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (6, 6, 7, 6, 7, 6).



Second system of musical notation, featuring a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (6, 6, 6, 7, 6, 7, 6, 7, 6, 7, 5, 6, 4, 7, 5, 4, 3).



Third system of musical notation, featuring a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (9, 8, 7, 6, 4, 3, 4, 2, 6, 5).



Fourth system of musical notation, featuring a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (6, 6, 5, 6, 6, 5, 6, 6, 7, 6, 4, 3, 6).

Handwritten musical score on page 50, featuring four systems of three staves each. The notation includes treble, alto, and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and fingerings. The bottom staff of each system contains numerical fingerings.

System 1:

- Staff 1 (Treble): Melodic line with eighth and sixteenth notes.
- Staff 2 (Alto): Melodic line with eighth and sixteenth notes.
- Staff 3 (Bass): Melodic line with eighth and sixteenth notes, including fingerings: 6, #, 6, 6, 5, 7, 6, 7, 9, 7, 4, #, 9, 5, 8.

System 2:

- Staff 1 (Treble): Melodic line with eighth and sixteenth notes.
- Staff 2 (Alto): Melodic line with eighth and sixteenth notes.
- Staff 3 (Bass): Melodic line with eighth and sixteenth notes, including fingerings: 3, 6, 7, 5, 6, 6, #, 7, 6, 7, 6, 6, #, 6, 5, #, 6.

System 3:

- Staff 1 (Treble): Melodic line with eighth and sixteenth notes.
- Staff 2 (Alto): Melodic line with eighth and sixteenth notes.
- Staff 3 (Bass): Melodic line with eighth and sixteenth notes, including fingerings: 6, 6, #, 4, 7, #, 6, 4, 6.

System 4:

- Staff 1 (Treble): Melodic line with eighth and sixteenth notes.
- Staff 2 (Alto): Melodic line with eighth and sixteenth notes.
- Staff 3 (Bass): Melodic line with eighth and sixteenth notes, including fingerings: 6, 5, 6, 6, 7, 7, 4, 3.

Slow.

First system of musical notation, measures 1-8. The system consists of four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The tempo is marked "Slow." Fingerings are indicated by numbers 1-5. The notation includes various note values, rests, and slurs.

Slow.

Second system of musical notation, measures 9-16. The system consists of four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The tempo is marked "Slow." Fingerings are indicated by numbers 1-5. The notation includes various note values, rests, and slurs.

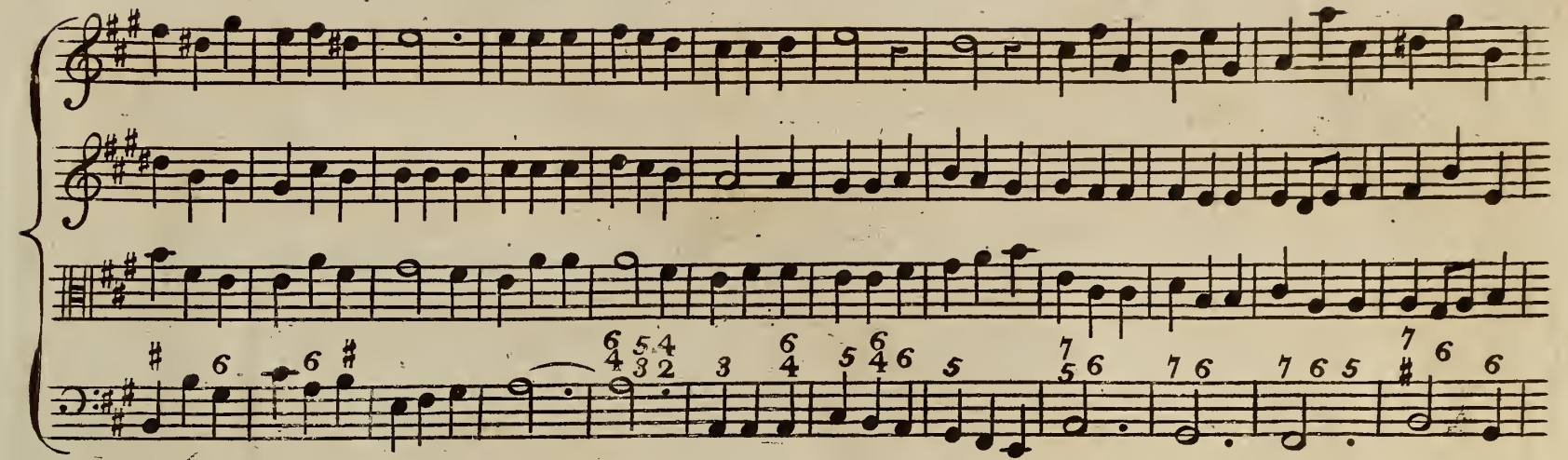
Air

Third system of musical notation, measures 17-24. The system consists of four staves: two treble staves and two bass staves. The key signature is one flat (Bb). The tempo is marked "Air." Fingerings are indicated by numbers 1-5. The notation includes various note values, rests, and slurs.

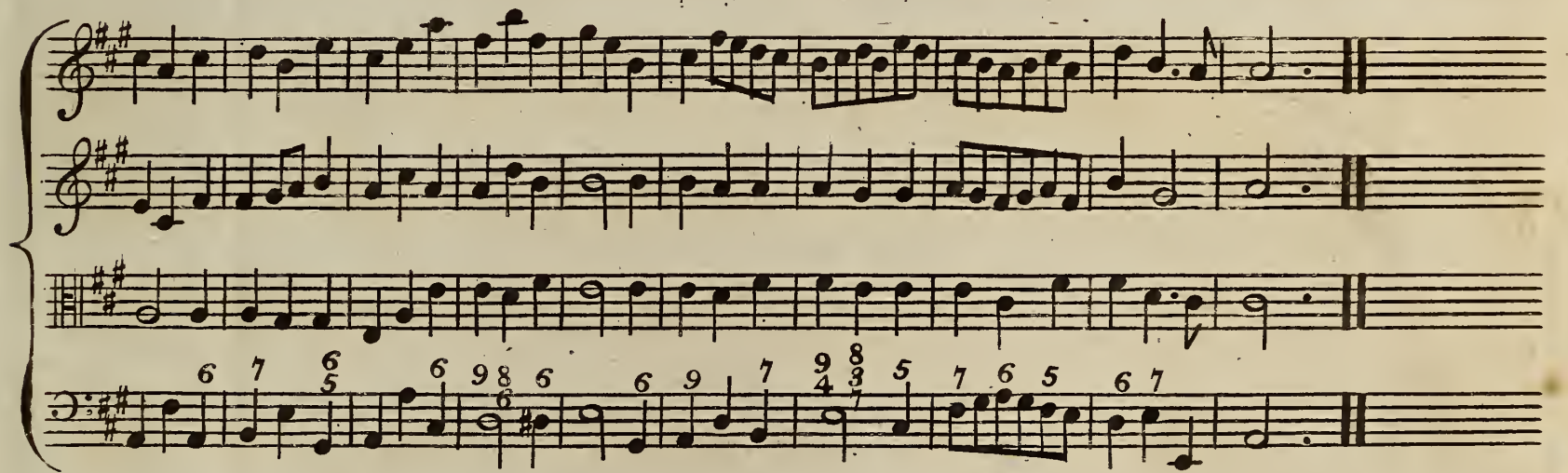
Fourth system of musical notation, measures 25-32. The system consists of four staves: two treble staves and two bass staves. The key signature is one flat (Bb). Fingerings are indicated by numbers 1-5. The notation includes various note values, rests, and slurs.

OVERTURE.


This image displays a handwritten musical score for an "Overture" in D major. The score is organized into four systems, each consisting of four staves. The first two staves of each system are in treble clef, and the last two are in bass clef. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and fingerings. The first system includes fingerings like 6, 4, 5, 3, 6, 5, 6, 4, 6, 5, 6, 5, 6, #5, 6. The second system includes fingerings like 4, 3, 4, 2, 6, 9, 8, 6, 6, 4, 3, 5, 6, 2d. The third system includes fingerings like 6, 6, 8, 7, 5, 6, 8, 6. The fourth system includes fingerings like 5, 6, 6, 6, 7, 5, 6, 5, #, 6, 6, 6, 9, 8, 6, 6, #, 6. The score is written on aged, slightly yellowed paper.



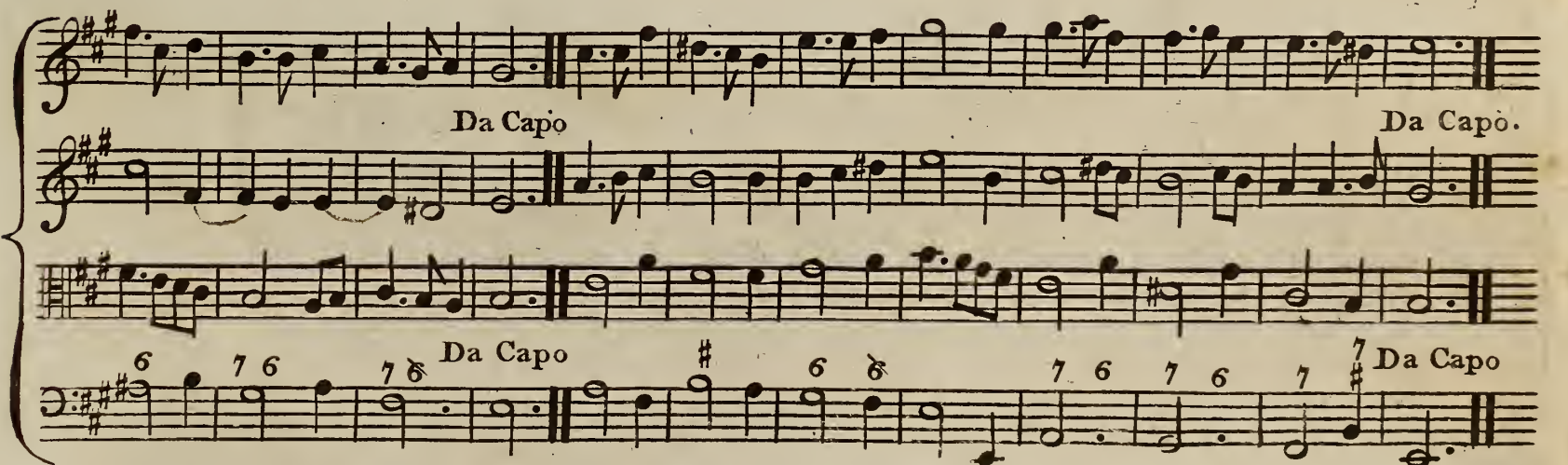
First system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The bass staff includes a sequence of numbers: 6, 6, #, 6, 5, 4, 3, 2, 3, 4, 5, 6, 5, 7, 6, 7, 6, 5, #, 6, 6.



Second system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The bass staff includes a sequence of numbers: 6, 7, 6, 6, 9, 8, 6, 6, 9, 7, 9, 8, 5, 7, 6, 5, 6, 7.



Third system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The section is labeled "Rondeau" in the treble staff. The bass staff includes a sequence of numbers: 6, 5, 6, 6, 7, 9, 5, 7, 6, 5, 6, 6, 5, 6, 7, 6, 5, #.



Fourth system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The section is labeled "Da Capo" in the treble staff. The bass staff includes a sequence of numbers: 6, 7, 6, 7, 6, Da Capo, #, 6, 6, 7, 6, 7, 6, 7, Da Capo.

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